



TAN BROADCLOTH AND LACE GOWN

LONDON SMOKE VELVET AND CLOTH COSTUME.

## PARIS FASHIONS

Special Correspondence of The Star.

PARIS, October 27, 1906.

There isn't any earthly reason why, but here in Paris we have our pet winter tea room and our summer tea room, a particular one into which we all try to crowd at exactly the same hour rather than under peaceful tranquillity. Ah, you say, it's not the tea that attracts, but to see and be seen. It is, I grant you, at the worshipful object in most instances, but at the present stage of the game all signs fall. Some fastidious gourmands not long ago found that a certain shop in the Rue de la Paix made caviar sandwiches to the queen's taste. This fact spread abroad and instantly it became the ambition of smart society women to partake of these dainties every day at 5 o'clock. And why shouldn't they indulge this harmless whim? Unluckily this shop is frequented by men about town and women who fringe society rather than compose it, who are accustomed to enter about 5 o'clock for one of the famous sandwiches and a cocktail. So, you see, no woman of breeding could allow herself to be seen there. But the true Parisienne is so much a child at heart and so bent on gratifying her every caprice that such an obstacle only makes the chase more exciting. This fascinating lady also combines the innocence of a dove with the guile of a serpent, consequently she always finds a way to exercise her will.

This is how she mounts the present 5 o'clock tea difficulty. She stops her carriage at a discreet distance from the shop, and her footman conveys to her the coveted dainties. Concealed in this fashion nobody pays any attention to her, and she has satisfied her fancy. To be sure it is nothing more than a very childish whim, but indulged with such attractive counterpoint of movement that some artistic chronicler might well be inspired to immortalize her as a faithful type of twentieth century womanhood.



JAUNTY SUITS IN STRIPED MATERIALS.

The jaunty little humbug trips daintily along, looking first in one attractive shop window then in another, but her eyes light up with genuine pleasure when she sees the display of new purses in the smart jewelry attelers. These useful articles are more alluring than ever this season. They are very large and either square or bag-shaped and have a leather handle to be hung on the arm. The indispensable initials are inscribed within a decorative circle, and the lettering is done in copper, which is the drier of.

Where money is a mere bauble, the craze for yellow, some of the stunning purses are of leather that resembles chamolite in coloring. The queerest effect I have seen in the line of a purse was achieved by a smart American girl, who swung along the Rue de la Paix in her independent fashion with one of the new bags on her arm. With every movement a large silver fish came into view. Upon closer inspection I discovered that this fish of Neptune was suspended from a silver chain attached

to the bag. It certainly was a freaky notion, but one that attracted a heap of attention.

The season's umbrellas also bear witness to the extravagance of the age in their richly wrought handles. The latest examples are of clear, transparent crystal inset with precious stones. Some of the handles open and disclose miniature spoons of cotton, needles, thimbles, scissors, glove buttons and hooks and eyes. The powder puff and handkerchief hidden in the handle are an old story. The silk is of some dark, unobtrusive color, for any pronounced tone is in doubtful taste.

The new corsets are most interesting, but they are not to be seen in a shop window. No self-respecting corsetiere would think of advertising his models in this way. No, when madame goes to have her new princess gown tried on, monsieur will produce a pair of corsets that lace up the front. The back is the test of a smart frock nowadays, and with the old-fashioned corset that laced in the back there was apt to be an ungraceful break at the waist line. Now all this is changed, and you have no idea what a svelte curve the solid back gives even an indifferent figure. Some extremists will immediately make things uncomfortable by doubling the new corset into a double-breasted one, but there are always uncomfortable people about!

In point of fashion the season's debut has not brought about any tremendous upheavals like those of last year. There are a few changes, not many. The empire styles have been modified and restrained so that we no longer have the appearance of mass quering in daylight. By the way, a very pretty fad which has gained many followers on this side of the water is that of dressing to harmonize with the produce which the frock is principally to be worn in carrying out this charming fancy a woman becomes a picture, and her room the setting for it, the effect being something so fascinating to the observer that whether the woman be old or young, hand-

some or to the contrary, she gives the impression of harmony and beauty to be bungled on. What could be more attractive in room furnished in the empire style than to see a woman gowned in the flowing robes of Josephine's time as a last touch of artistic complement?

Black cloth and cashmere costumes—the latter a revival of the days of long ago—are having a great vogue here at the capital, and it has been generally remarked that they make the prettiest gowns seen so far. Mrs. Vanderbilt recently wore a stunning black frock of Longchamps, cream lace trimmed the bolero and a sapphire blue bow adorned her black feathered toque. Mme. Letellier wore another fetching costume in this somber hue, lightened upon the cut of their winter jacket one might suggest a small garment half bolero, half coat as being one of the latest fancies. And a chic idea in coats, particularly upon the dressy cloth and smart little fur coats, is the introduction of strips of silk or velvet outlining the seams.

One of the new color combinations that is attractively used on tweed and English hunting costumes is a piping of red and yellow velvet applied on collar and cuffs. A collar of bright green and a matching velvet piping on the black soutache is another over-the-top idea that does much to give distinction to an otherwise commonplace suit. Everybody is in quest of bands of Japanese embroidery. Many which trim black frocks or to adorn blouses. The feeling of the moment is for color, and wherever a touch can be given with effect it is laid on with a paint knife.

The long light-fitting coats of last year are brought up to date with a collar of embroidery, and boleros look fresh and young when treated to a line of Japanese coloring. Persian lamb and astrakhan coats have taken to themselves the bright color at the opening of the neck or as a vest.

For all these purposes the Japanese petticoat is recommended. For there are not only two squares of heavy embroidery cut into, but long lines and separate flowers, and the most delicate of the favorite bands for turned-back collars on the short coats are those in the pretty Japanese yellow, embroidered with a line of blue. Passementerie has regained its popularity as a trimming, and designs that remind one of Spain and its charming effects in embroideries have white silk as a background.

Contrasting sleeves have found their way into the new fashions, and there is a tendency to lengthen the shoulder line with shawl-like draperies. In the hands of an artist these draperies are delightfully quaint and pretty, but less experienced fingers make a sorry bungle. Surprisingly, charming little house dresses are carried out in this style by a famous French actress in one of the successful plays of the season. The material is rose cashmere of the richest quality. The skirt is side-plaited and is sweep length. The bodice is surplised both back and front, where it fastens a little to one side of the center with a cord of the same shade, attached to a deep girde. The surplice in front is edged with a tiny plaiting of silk and fur, with adorned with the motifs edged with the tiny plaitings. The employment is of cream lace, cut round at the throat. The sleeves are elbow length shirred into a four-inch cuff of the same shade. There are a number of conspicuous models in the season's showings, but the percentage of harmonious and quiet costumes is larger than ever before.

CATHERINE TALBOT.

**Caricature Favors.**

Quaint hand-carved, hand-painted figures—caricatures of German peasants—are being used now as favors for dinners, and because they are unlike anything bonbons have been previously served in are considered exceedingly smart.

These figures, grotesque in shape, are attenuated to a marked degree or are made in the other extreme, and are several times wider than they should be, in proportion to the height.

Made to imitate cooks, coachmen, officers of the law, factory girls, housemaids, farmers, little school girls, scholars, bankers, etc., these figures, carved out of white wood, with round, boxlike bases, into which confetti is placed, are decidedly attractive.

Some of them have movable arms hanging from the shoulders on pivots, though most are without hands, except such ones as are painted on. The features of the faces are ridiculous, too; the eyes are made large and round and owl-like, and the noses and mouths are suggested in the cutting and made definite by the paint.

In vivid blues, reds, bright browns and curious combinations of colors that are unspeakably "Dutch," these stiff wooden figures have a certain charm that is irresistible.

**Juvenile Prince.**

A merry, healthy baby is little Prince John of Wales, whose face seems always to be wreathed in smiles. A few months ago he celebrated his first birthday, but his juvenile royal highness looks older than his age. He is the pet of all his relatives, and his only sister, Princess Mary, is devoted to him, taking a great delight in his roguish, intelligent ways, says Home Chat. Prince John's first name was owned by their majesties' youngest son, who only survived his birth a few hours. Prince Francis of Teck, the Princess of Wales's brother, makes the greatest mistake in his jolly little namesake, for Prince John also owns the names of Charles and Francis.

**Whigs.**

These old New England cakes are either hot or cold. Stir to a cream half a pound sugar and six ounces butter. Add two well-beaten eggs, a teaspoonful each cinnamon and salt, two pounds flour, a compressed yeast cake dissolved in a little lukewarm milk, and then enough more milk to make a stiff batter. Beat well, cover lightly and set in a warm place to rise. When light bake in small cups well buttered.

**Creamed Oysters.**

Cook a quart of oysters in their own liquor until plump. Drain, strain the liquor and add enough milk to make three cups. Stir together six tablespoonfuls butter and six tablespoonfuls flour, and stir gradually into the hot liquid. Season with a teaspoonful of salt, a saltspoonful pepper and celery salt to taste. Add the oysters and as soon as heated pour on slices of toast.

exception to even during a season where supposedly elaboration rules supreme.

## Velvet for Afternoon Wear.

Velvet in all its varieties and light-colored cloth make the accepted style of dress for general afternoon wear. The velvets are beautiful this year in all their wonderful shades of peacock and sapphire and turquoise blue, the different pinks and reds, the many tones of green and then the all black trimmed with gold and silver embroidery and rich lace. If blue is becoming a velvet costume in some shade of velvet is an excellent investment, for blue is always in favor and makes a serviceable a gown as the black. Black velvet, however, surpasses all others in popularity for it is becoming to blond or brunette, young and old alike, and, strange to say, has always been considered appropriate even for quite young girls. If intended to be worn only with a long fur coat, some few of the velvet gowns are made to clear the ground, but only in cloth is a short skirt really smart, and then the costumes must be quite evidently a street dress.

## Colored Cloths Popular.

This year cloth in its most delicate tints of pink, pale blue, green and coral color is more popular than in pure white, although there are some exceedingly handsome all-white cloth costumes. Embroidery and braiding even, trim the cloth dresses this year and there is always some little hand-made lace to be seen and often a touch of gold and silver in the embroidery relieves the monotony of a one-color gown. We see both the princess and empire models worked out with almost always a certain

individuality of design that keeps them always new, and at the same time wide girdles and narrow belts are to be remarked on a number of the latest importations, so that every woman can be gowned quite in her own way.

The horse show two years ago marked the introduction of the full pteriot neck ruche or boa made of malinge. At the same time the introduction of the new red and wine shades which have since continued high-style and which will retain their popularity throughout this season were introduced. Last year the pony coat and the new fine striped suitings came into favor, the use of furs as a dress trimming and the draped waists, all of which have enjoyed great popularity since.

Costumes for the coming horse show which have been designed for the occasion are indicative of those to be smart during the season. A new shade of tan, known as parchment, is chosen for the color scheme of one gown. This is developed in broadcloth and heavy lace of exactly the same tint with ribbon velvet of a darker shade.

A sort of a polonaise effect is outlined by the lace draped at intervals into panels that reach the skirt hem. The empire note is given by the sash of velvet ribbon, which, it is to be noted, is a scant two-inch width. The hat is of marabout, white shading into the tint of the dress, lavishly disposed of on a soft brown velvet shape. The other costume is an imported model made after a French design, the skirt elegantly trimmed with velvet and embroidery and short Eton similarly ornamented. This is a deep heliotrope shade known as verveine. These short-coated suits are worn under heavy fur-lined wraps, which the wearer slips off as she steps from her carriage or enters the vestibule, retaining the small coat.

## A SIMPLE HOUSE GOWN

IS ESSENTIAL IN EVERY WARD-ROBE.

Street Suits Should Never Be Worn in the House.

BY A. T. ASHMORE.

Every woman should have at least one simple house gown to be worn only in the morning, for every one is wearied of the everlasting shirt waist, and then, too, unless the cloth skirt is kept to be worn only in the house it will soon become too shabby to wear with the cloth jacket. A street suit should never be worn in the house any more absolutely necessary, for not only is it too warm to be comfortable, but it will at once lose its style and freshness.

A thin plaid gown made much on the order of a shirt waist suit is always an excellent style of morning house dress. The embroidered linen collar and cuffs, which are so fashionable again, will relieve the simplicity of the gown and keep it looking trim and neat.

## Most Appropriate Belts.

A narrow stitched belt or a wide ribbon or leather girdle may either be worn. However, the former is a better for a thin girl, and the latter is better for a stout one. The belt should be made of a material that will hold its shape. The belt should be made of a material that will hold its shape. The belt should be made of a material that will hold its shape.

If of any kind of cloth, even the lightest weight plaid, there should be no fuchs and plaits as possible in the waist unless there is a transparent yoke of lace or embroidery instead of a stiff embroidered linen collar; a lace collar and yoke can be worn on a guimpe or sewed in so that it can easily be taken out and laundered.

Naturally, cloth dresses are better for the house, and having their coats made extra light and comfortable. The skirt should be made of a material that will hold its shape. The skirt should be made of a material that will hold its shape.

**Pretty Models in Vogue.**

A dark check, brown, blue, red or black and white, is sure to be attractive, and then the plain colors, if a becoming shade is selected, are always good. A plaid silk, if lined with some thin cotton lining, will give an immense amount of wear, and the silks this year are extremely pretty.

A plain accordion-pleated dress, either silk or cashmere, is attractive and must necessarily be simply made. The plaiting makes a good full skirt with the necessary flare and is always better for the house than for the street, as there is no danger of its encountering rain or dampness—the only objection to a plaited short street skirt is that it is difficult to keep it after every shower. Even a plaid can be plaited so that instead of the pattern being marred it is brought out more effectively.

## LATE NOVELTIES.

**Belts, Scarfs, Boas and Other Accessories That Are the Fashions.**

Kid garters are an attractive novelty that will be favorites with women this autumn, because they are so entirely different from the silk and lingerie varieties, and also because they are unlike any of the other accessories that are displayed now in the shops.

These new-style supporters are round, airy, well desired, and fasten with a plain or jeweled buckle that makes them practical for daily wear and at the same time ornamental. In shades of green, dark brown or mauve suede, with silver or gilt fastenings, they are stunning and decorative enough to please the most fastidious. Suede belts in golden brown, forest green, a light tan and heliotrope are also new, and will be worn with shirt waists and dark skirts, for the dull kid shows to advantage against the white or light colored waists, while a gilt or silver buckle gives a desirable touch of brightness to the girde. These belts are inexpensive, for with a plain buckle they can be bought for a dollar and upward.

Fluffy neckpieces for the neck will continue to be favorites for fall wear and for use during the colder weather. Made of sheer chiffon, as they are, these ruffs will become the majority of women regardless of the style of features or fashion of dressing the hair. They are made of a series of ruffled or pleated lengths of silk chiffon, with a tiny edging of velvet ribbon in golden brown, black, green or any shade that forms a contrast to the sheer material. In addition to this edging, minute velvet bows or rosettes are carelessly sewed among the ruffles at distances of five or six inches. These ornaments give a touch of color that makes the ruffs distinctive and unlike the ones worn in previous years. Scarfs will also be much affected this

## LINING THE TAILORED COAT.

BY ELIZABETH LEE.

Heavy satin is unquestionably the best lining for coats, all things considered, though a silk serge of good quality may be substituted. Taffeta is inexpensive, but does not give the same service as the satin or the serge, therefore it cannot be recommended as being cheaper than it is, in the end. The lining is, of course, the very last stage of the coat making, every detail of the outside material being entirely complete before the lining is attempted. This is cut from the same pattern as the cloth, except that allowance must be made for the cloth facing down the front closing and the backs cut so as to allow a half-inch fold down the center back. This is not stitched, but just basted, and when the coat is complete these bastings are released. Another thing to remember in cutting is to allow generous seams, better an actual baggy effect inside than fitting too snugly in the slightest degree, because unless the lining is quite easy the result will be wrinkles.

To make the lining first sew the two back portions together down the center and baste down to the back seam, then baste the raw curved edges down to their corresponding seams on the outer coat with loose stitches. Take the side pieces and baste to the coat through the center, then turn under the curved edges of the side piece and neatly fell down to the back portion. Notch at intervals, especially about the waist line, so that these portions of lining will lie perfectly flat when turned under and falling down. Continue in this way until all the portions are in place and neatly felled. The bottom should be turned under and neatly felled down to the side showing on the wrong side of the coat. Sometimes the coat will draw on the shoulders in back and made home it is being too tight. To obviate this, make an allowance in the lining for a half-inch tuck to be laid in the shoulder seam, say about half way across, that will taper to nothing at all as it nears the bust. The tuck is simply a fold, of course, much the same as that down center back of the coat.

**TURNING COLLARS.**

Worn Not Only With Severely Tailored Waists, but With Lingerie Ones.

BY A. T. ASHMORE.

It is now the fashion to wear with any style of shirt waist a stiff turned-down collar of hand-embroidered linen. Even if the waist is fastened in back—and there are exceedingly few bodices now made up that do not button down the back—this collar may be either pinned or buttoned to the collar band, front and back, and then held firmly together with a jeweled bar pin above the soft silk tie.

Even with the finest lingerie and cobweb waist stiff collars are now frequently seen, for at present all collars must be just as high as the neck will allow, and it has been found practically impossible to keep a soft lingerie collar band in place. Then, too, the silk ribbon bow is always a coming color and takes away from the possible simplicity of the waist. With a severe tailor jacket the bow in front is most attractive, as it fills in the flat-shaped opening.

At present eyelet hole embroidery is more popular than the heavier studded work, and anything like a collar where there is bright colored ribbon to show through the open work this style of embroidery is unadvisable. The collar should be kept as simple as possible, and there must be a good supply on hand of these collars, for with a fur piece or even a velvet collar on the coat it is almost difficult to keep the collar fresh and trim. Although rather expensive to purchase made up, these collars are ridiculously easy to embroider, and then when stamped and made at home it is possible to get just the right height and size, which is difficult to find made up if one has an unusually long and slender throat.

There are many different styles of bow worn with the stiff collars. Wide silk ties are soft and becoming, but narrow ribbon bows are also smart, and it is really a matter to be decided by individual taste. The knitted and crocheted silk ties of all colors and combinations of coloring that have been so popular among the school and college youths are now being adopted by their sisters and are worn either in a short, stiff bow or in a long four-in-hand tie. If this fashion continues in favor—and all indications point in that direction—there is some danger of the most popular man being reduced once more to the necessity of purchasing his own ties.

Many women do not care to put on their heavy furs for a month or six weeks yet, but there are comparatively few ladies who do not require some sort of boa or ruche to do away with the over plaid effect of the collar. At this time of the year there is nothing so pretty for the neck as a wide maribout boa in brown or black. Maribout combined with ostrich tips is most attractive, and there are many smart boas and stoles made up in this way. Brown and black maribout collars are about equally smart, and the collar chosen must depend solely upon the shade of the costume with which it is to be worn. Brown, of course, has the advantage of being a fast color, while it is well-nigh impossible to get a black dye that will not rub off to a certain extent. Brown, too, can be worn with practically any shade unless it adds one too many color tones to the costume. For very little one can buy a maribout muf to match the boa, and for the present season this makes a handsome and serviceable set.

**Bagout of Sardines.**

Drain sardines, remove the backbone and separate in pieces. Lay in the blazer, with a little lemon juice or sherry to moisten; sprinkle with paprika and as soon as hot serve on saltines.

## To Make the Lining.

To make the lining first sew the two back portions together down the center and baste down to the back seam, then baste the raw curved edges down to their corresponding seams on the outer coat with loose stitches. Take the side pieces and baste to the coat through the center, then turn under the curved edges of the side piece and neatly fell down to the back portion. Notch at intervals, especially about the waist line, so that these portions of lining will lie perfectly flat when turned under and falling down. Continue in this way until all the portions are in place and neatly felled. The bottom should be turned under and neatly felled down to the side showing on the wrong side of the coat. Sometimes the coat will draw on the shoulders in back and made home it is being too tight. To obviate this, make an allowance in the lining for a half-inch tuck to be laid in the shoulder seam, say about half way across, that will taper to nothing at all as it nears the bust. The tuck is simply a fold, of course, much the same as that down center back of the coat.

**Making the Sleeves.**

The body of the coat being complete does

not mean that all troubles are over, as every amateur tailor knows who has battled with sleeves. The lining for these is cut the same as for the cloth, and is seamed and pressed. First baste around the wrist, cloth and lining together, and then baste in the same way five inches from the top. Some kind of stay or padding is necessary at the armhole seams, and there is quite a good contrivance that comes for the purpose and costs very little. It seems to be made from canvas or stiff hair cloth and completely overlays the shoulder seams, flaring at the arm hole—in fact, in shape it resembles somewhat a good-sized shoe horn, and should, I think, be a help to amateurs. The usual plan is to take a long narrow strip of wadding, straight on one edge and rounding on the other, and pleat it on the straight edge, making a kind of frill, which is stitched into the arm hole with the cloth, then the lining is drawn up over this, gathered to fit, when it is ready for the felling. This will be found to hold the sleeve up. If it is desired to add pockets or buttonholes, the latter to be visible, then I should advise sending the coat to one of the small tailors, who manage this far more satisfactorily than could be done at home, charging really very little. He will also, if asked to, give a final pressing, which will in all probability be an improvement, and so, with the aid of a good paper pattern, a little help from the professional tailor and lots of determination and practice on the part of the amateur, there is no reason why the coat should not compare favorably with the made-to-order at about one-third of its cost, for coat making by a professional is decidedly expensive, as most people know.

## Whistles.

Stir to a cream a half pound of sugar and a quarter pound butter. Add six eggs, whites and yolks beaten separately, with sifted flour to make a stiff batter. Flavor lightly with rosewater. Drop the mixture by the large spoonful on buttered paper on a board or bottom of an inverted dripping pan. The mixture should be dropped several inches apart so that the cakes can spread out thin. Bake until a light brown. It will not take more than five minutes. Then slip off onto a molding board that has a white sugar dusted on it. Have ready a round stick about the diameter of the cakes about it while warm. When nearly cold slip off, fill with jelly that is thick.

## Overalls for Teddy Bear



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